

M. McLAUGHLIN'S
LIGHTNING * METHOD
OF LEARNING THE
NOTES ON THE BANJO.

HOW TO LEARN AND MEMORIZE THE
LOCATION OF EVERY NOTE ON
THE FINGER-BOARD

* * **IN ONE HOUR.** * *

HOW TO TUNE THE BANJO TO THE PIANO.

→ PRICE 25 CENTS. ←

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PRESS OF LEON P. KUHL, 217-219 BROADWAY, N.Y.

NEW YORK: BENJ. W. HITCHCOCK, 385 Sixth Avenue.
CHICAGO, ILL.: NATIONAL MUSIC CO., 215 Wabash Ave.

PREFACE

TO properly begin the study of the Banjo it is necessary to know the names of the notes on the finger-board, and *it cannot be said that they are known unless the student can instantly give the name of any note at any fret of the different strings.* To so learn them from a diagram or by naming the frets one after another until the desired note is located is so tedious and difficult that it is the author's opinion that no one—either professor or pupil—has yet accomplished it.

It is of course *possible* to learn the notes from a diagram. It is also possible to go from New York City to Brooklyn by way of Liverpool, but for obvious reasons people prefer the shortest route. By the Lightning Method the mental effort is so reduced that *one hour of proper application* will enable anyone to *instantly* give the name of any note on the finger-board.

Pages 8, 9, and 10 are for teachers, as from them *they* can learn the method and will find it so arranged as to make it very easy to impart the knowledge to their pupils.

MATTHEW McLAUGHLIN.

ELEMENTARY.

There are *seven notes* in music. They are named after the first seven letters of the alphabet: A, B, C, D, E, F, G. They are found upon the lines and in the spaces of the Staff, and their pitch is determined by their location. The Staff is five parallel lines and four spaces.

THE STAFF.

The lines are named from the lower line upward: *first line, second line, third line, fourth line, fifth line.*

Thus:



Thus:

The spaces are named from the lower space upward: *first space, second space, third space, fourth space, fifth space.*

Leger lines are short lines placed *above and below* the Staff for the purpose of locating higher and lower notes than those found upon the Staff.

THE STAFF WITH ALL THE LEGER LINES.

That are used in music for the banjo.

The short line immediately below the Staff is called the *first leger line below*. The lower line is the *second leger line below*.



The space immediately below the Staff is called the *first space below*, etc.

The space immediately above the Staff is called the *first space above*, etc.

The short line immediately above the Staff is called the *first leger line above*. The next is the *second leger line above*, etc.

THE NAMES OF THE NOTES.

Beginning with the lowest note that can be made upon the banjo, and ending with the highest.



Before attempting to memorize the names of the notes let it be observed and remembered that they (the notes) follow one another from line to space and space to line in alphabetical order until G has been located, after which they begin again at A and so continue. Before proceeding further let it be noted and well memorized:

- 1st. That there are but four notes below the Staff.
- 2d. That the notes in the spaces of the Staff spell face (F A C E) from the first space upward.
- 3d. That the notes on the first, second and third leger lines above spell ace (A C E.)

HOW TO MEMORIZE THE NAMES OF THE NOTES.

As it is from their location that the notes take their names, the student will begin by looking over the notes above, (not the letters), skipping from place to place, and naming the location of the notes as the eye falls on them. If on the Staff—what line or space? If below the Staff—what leger line or space below? If above the Staff—what leger line or space above? This should be continued until the locations can be named at sight, after which the names of the notes can be memorized almost instantly.

Before memorizing the notes we will divide them into Two Sections. *The Second Section must not be attempted until the First Section has been thoroughly memorized.* As there are but four notes below the Staff memorize those first, and, as it has been learned that the names of the notes in the spaces of the Staff spell face, that knowledge gives the names of the notes on the lines of the Staff instantly.

EXAMPLE:

*The note in first space is F, and as you reckon alphabetically in going upward.
The note on second line must be G.*

The note in second space is A.

The note on third line must be B.

The note in third space is C.

The note on fourth line must be D.

The note in fourth space is E, etc.

In reckoning from a space to next lower line *reverse the order of the alphabet*, The student can now proceed to mentally name the notes in First Section *from left to right and right to left*, (forward and backward), until it can be done *without the slightest hesitancy*.

FIRST SECTION.



Before beginning to memorize the names of the notes in Second Section, let it be remembered that *the notes on first, second and third leger lines above spell ace* (A C E), this knowledge, and the application of the method of reckoning used in First Section, will *instantly give the names of the notes in the spaces above*. The learner may now proceed to mentally name all the notes in Second Section, forward, and backward, *until all can be named at first glance*.

SECOND SECTION.



The names of the notes having been learned, we will now prepare to learn *where they are located upon the Banjo*. From any fret of the Banjo to next fret above or below is a semitone (half tone.) From any fret of the Banjo to second fret above or below is a *whole tone*. When a sharp (#) is placed before a note it *raises it one semitone* (one fret.) We have seen that *there are seven notes in music*; two of them, E and B, are *half tones*. In other words, E and B *have no sharps*. The other five *have sharps*. To understand this, the student will turn to Diagram on last page where it will be seen that

The fourth string open is A.

" " " 1st fret is A sharp.

" " " 2d " " B, consequently from A to B is a whole tone, (two frets).

As B has no sharp, 3d " " C, " " B to C is a half tone, (one fret)

Follow the string to the end, and it will be seen that *every note, except E and B, has a sharp*. The notes on the other strings follow one another in same manner.

Sharps placed at the beginning of a piece of music are called the *Signature*; their purpose is to indicate what notes must be played sharp, and those notes, whether on the Staff, above or below it, must all be played sharp.

It is necessary to know that the sharps in the *Signature* follow one another in an invariable order as follows:

THE ORDER OF THE SHARPS.

F C G D A E B.

Memorize the order of the sharps and from it the student will know by the number of sharps in the *Signature* what notes must be played sharp, viz:

If the Signature be One Sharp,	the sharped note is	always F
" "	" Two Sharps,	" notes are " F and C
" "	" Three Sharps,	" " " " F C G
" "	" Four Sharps,	" " " " F C G D
" "	" Five Sharps,	" " " " F C G D A
" "	" Six Sharps,	" " " " F C G D A E
" "	" Seven Sharps,	" " " " F C G D A E B

HOW TO LEARN EVERY NOTE ON THE BANJO IN ONE HOUR.

Let it be noted that the strings of the Banjo are known as *first, second, third, fourth, fifth*. Hold the instrument in proper position for playing, and the strings are named as follows:—The string nearest the performer's lap, *first string*; the next above, *second string*; the middle one, *third string*; the next above, *fourth string*; the short one, *fifth string*. By the Lightning Method the work is divided into Three Sections; each section to be thoroughly memorized before proceeding to the next.

Twenty minutes will be ample time to learn each section.

FIRST SECTION.

Frets.	2.	4.	5.	2.	1.	2.	3.				
Fourth String.				Third String.		Second String.		First String.		Fifth String.	
Fingers.	Open.	2.	4.	Open.	2.	Open.	1.	Open.	2.	4.	Open.

In looking at the notes above it will be observed that the upper figures give the frets at which the notes are found. The lower figures indicate the fingers of the left hand used in closing the strings.

The student will now sound all of the notes above, and without attempting to memorize the location of them, will notice and remember

That there are *four notes on 4th string—all below the Staff.*

" " " two " " 3d "
" " " two " " 2d "
" " " three " " 1st "
" " is one note " 5th "

That there are three sharps in Signature—F C G.

The student can now begin to memorize the notes *below*, referring to the notes on preceding page (First Section) for their location on the strings.

Begin by memorizing the *first four*, which are on fourth string, after which proceed to the *next six notes* which are so grouped that they can be memorized in a few seconds.

Thus, the notes on 1st, 2d and 3d *lines* of Staff are *third, second and first* st'rgs open.

" " in 1st, 2d and 3d *spaces* of " " *third, second and first* " closed.

The remaining *two notes* can readily be memorized, after which all of the notes should be *sounded and named*, forward and backward, until it can be done without hesitancy.

In naming the notes let it not be forgotten to say F sharp, C sharp, G sharp.



If the First Section has been well memorized, it will be found that, aside from the notes located, others have been learned unconsciously.

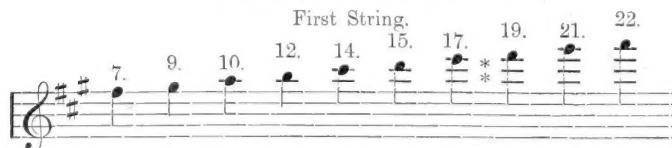
EXAMPLE.

It has been learned that the note at

Fourth fret of 4th string is C sharp; consequently the note at third fret must be C (natural).
Second " " 3d " " F " " " " first " " " F " "
Second " " 1st " " C " " " " first " " " C " "
Fifth " " 4th " " D natural " " " " sixth " " " D sharp.

No effort need be made to memorize the location of the notes just referred to, as they, when wanted, can readily be found from those already memorized.

SECOND SECTION.



It will be seen that *all notes in Second Section are on the first string*. The figures above the notes *give the frets at which they are found*. The fingers used in closing the strings are not given as *in practice*; the fingering varies greatly, as it also does in First Section; but to a lesser degree. The student can now memorize the notes *below* referring to the notes *above* for their location. Begin by memorizing the *first four* which are on *lines* after which memorize the *next three* which are in *spaces*, then *sound and name* them all, forward and backward. Remember F sharp, C sharp, G sharp.

NOTE.—At the present time but few of the Banjos in use have 22 frets, the majority having but 17 frets. Those whose Banjos have the lesser number need not, in sounding the notes below, go further than the asterisks.



After properly memorizing the notes above, it will be found that *from them* the student can name the notes found at all of the *skipped frets* on first string.

THIRD SECTION.

With the exception of the four notes on 4th string and those above the nineteenth fret of 1st string, all the notes which have been learned, can, and in practice, will frequently have to be made on other strings.

It will now require but a few minutes to complete the work, as from the notes already memorized the name of any note at any fret of the different strings can be given almost instantly. To do this, it is only necessary to memorize as follows:

Any note on first string	can be made on second string	3 frets higher, (nearer head.)
" "	" third	7 "
" "	" fourth	14 "
" second	" third	4 "
" "	" fourth	11 "
" third	" fourth	7 "

The following drawing will enable the student to readily memorize the foregoing:

First String	_____	
Second "	_____	3
Third "	_____	4
Fourth "	_____	7

The figure at the end of any string gives the number of frets difference between it and the preceding string. The first and second figures added give the difference between first and third strings. The three figures added give the difference between first and fourth strings. The second and third figures added give the difference between second and fourth strings.

Before proceeding further make a practical test of the information just acquired by sounding the notes referred to below in their various locations, and let it be clearly comprehended that the number of the fret at which the given note is located is noted, and to it is added the difference of the strings.

2d fret first strg. is C sharp, same note found at 5th fret second strg., process	$2+3 = 5$
" " " " " " " " 9th " third	$2+7 = 9$
" " " " " " " " 16th " fourth	$2+14 = 16$
1st fret second strg. is A " " " " 5th " third	$1+4 = 5$
" " " " " " " " 12th " fourth	$1+11 = 12$
First strg. open is B " " " " 3d " second	$0+3 = 3$
Second " " " G sharp " " " 4th " third	$0+4 = 4$
Third " " " E " " " 7th " fourth	$0+7 = 7$

The following examples will prove how easy it is to give the name of any note on the Banjo. Let it be supposed the student is asked to give the name of the note found at 21st fret of 4th string, knowing that between the first and fourth strings there is a difference of 14 frets; 14 is subtracted from 21, leaving 7; consequently the 21st fret of fourth string gives the same note as 7th fret of first string, which, as has previously been learned, is F sharp.

17th fret of fourth strg. gives the same note as	3d fret of first strg., process
21st " " third	$17-14=3$
12th " " second	$21-7=14$
9th " " third	$12-3=9$
11th " " fourth	$9-7=2$
7th " " third	$11-11=0$
Etc., Etc.	$7-7=0$

It has been seen that all of the notes, (with previously stated exceptions), can be made on other strings than those upon which they were first learned. Nevertheless *their principal and natural location is where they are found in First and Second Sections.* When some of them *must* be made on other strings, as in chords and in *passages whereby the execution is facilitated*, the desired notes should *always* be located by taking *their principal and natural location* and reckoning therefrom.

All that has been learned can be *firmly fixed in the mind* by occasionally sounding the notes below.

Over each note will be found the *names of the different strings upon which it can be made*. Sound *each note in its various locations* before going to the next, and remember to use the *principal and natural location* as the *starting point* from which *each of the other locations are found*.

To complete the work the student will sound the notes *below* observing that that there is *no Signature*, consequently the Fs, Cs and Gs, which heretofore have been sounded *sharp*, must now be sounded *natural*, (one fret lower). The notes which have *sharps* placed before them must be sounded *sharp*, (one fret higher). Sound all of them in their *principal or natural location* until thoroughly memorized; after which they, (from the note in *first space of Staff upward*) may be sounded on the other strings by the method already learned.

THINGS EVERY BANJO STUDENT SHOULD KNOW.

The Sharp (#), the Double Sharp (*), the Flat (b), the Double Flat (bb) and the Natural (n) are all used in music. When they are not in the Signature they are called Accidentals. An Accidental affects the note before which it is placed, and every other note of the same name in the bar in which it is found. Its influence goes no further.

A Sharp placed before a note raises it one semitone (one fret.)

A Flat " " " lowers " " " "

A Natural restores it to its original sound.

A Double Sharp raises a note already sharped by Signature, one semitone.

" " " is contradicted and restored to its original sound by ##.

A Double Flat lowers a note already flattened by Signature, one semitone.

" " " is contradicted and restored to its original sound by ##.

It frequently happens that to make *one accidental answer* where otherwise *two would be necessary* F natural and C natural are *temporarily called E sharp and B sharp*. The same thing happens when the Signature contains *six or seven sharps*.

The strings when closed at 12th fret have *the same names as the open strings* and are one octave higher.

The fifth string is seldom closed. When it becomes necessary to do so it will be found that when closed at same fret it gives the same note as first string. As the fifth string open and first string closed at 5th fret give the same note, it is necessary that the student should know which string to use. In most Banjo Music the fifth string is indicated by a double stem, the upper one like a sixteenth note. Less frequently it is indicated thus X. The left hand fingering is placed above the notes. Right hand fingering when necessary is placed below the notes. The order of the Flats is the Order of the Sharps read backward.

HOW TO TUNE THE BANJO TO THE PIANO.

Large or Concert Size Banjos are tuned to the notes of Piano as given below.

PIANO.

Bass. Third. Second. First. Fifth.



Any little imperfection in the tuning will be discovered by sounding both instruments together as follows :

Banjo.

Piano.



When tuned as above the difference in the pitch will be harmonized by playing the instruments as follows :

KEYS.

KEYS.

BANJO. PIANO.

BANJO. PIANO.

A Major	....C Major.
F# Minor	....A Minor.
E Major	....G Major.
C# Minor	....E Minor.
B Major	....D Major.
G# Minor	....B Minor.
D Major	....F Major.
B Minor	....D Minor.

G Major	....Bb Major.
E Minor	....G Minor.
C Major	....Eb Major.
A Minor	....C Minor.
F Major	....Ab Major.
Bb Major	....D Major.
Eb Major	....Gb Major.
Ab Major	....Cb Major.

Medium and Ladies' Size Banjos may be tuned thus :

Bass. Third. Second. First. Fifth.



Test the tuning by sounding both instruments together as follows :

Banjo.

Piano.



When so tuned the difference in the pitch of the instruments will be harmonized by playing them as follows :

KEYS.

KEYS.

BANJO. PIANO.

BANJO. PIANO.

A Major	....D Major.
F# Minor	....B Minor.
E Major	....A Major.
C# Minor	....F# Minor.
B Major	....E Major.
G# Minor	....C# Minor.
D Major	....G Major.
B Minor	....E Minor.

G Major	....C Major.
E Minor	....A Minor.
C Major	....F Major.
A Minor	....D Minor.
F Major	....Bb Major.
Bb Major	....Eb Major.
Eb Major	....Ab Major.
Ab Major	....Db Major.

ORDER OF THE SHARPS,
F. C. G. D. A. E. B.

THE LIGHTNING METHOD

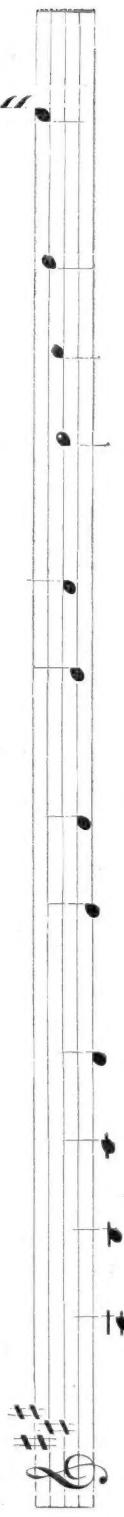
OF LEARNING THE NOTES ON THE BANJO.

By this method the work is divided into *Three Sections*, each section to be *thoroughly memorized* before proceeding to the next.

FIRST SECTION.

Frets.	2	4	5	2	1	2	3
Fourth String.	Open	2	2	4	Open	1	Open
Fingers.	Open	2	2	4	Open	2	4

80



Memorize the notes *below* referring to notes *above* for location.

See directions page 4.



SECOND SECTION:

7	9	10	12	14	15	17	19	21	22
4	6	8	10	12	14	16	18	20	22
2	4	6	8	10	12	14	16	18	20
1	3	5	7	9	11	13	15	17	19
0	2	4	6	8	10	12	14	16	18

Memorize notes *below* referring to notes *above* for location.

8 (See directions page 4.)

THIRD SECTION

After thoroughly memorizing First and Second Sections, a few minutes' study will enable the student to instantly give the name of any note at any fret of the different strings. To do this memorize as follows:

One different string. To do this memorize as follows:

Any note on First String	can be made on	Second String	3 frets higher.
44	44	44	44
55	66	66	66
66	77	77	77
77	88	88	88
88	99	99	99
99	1010	1010	1010
1010	1111	1111	1111
1111	1212	1212	1212
1212	1313	1313	1313
1313	1414	1414	1414
1414	1515	1515	1515
1515	1616	1616	1616
1616	1717	1717	1717
1717	1818	1818	1818
1818	1919	1919	1919
1919	2020	2020	2020
2020	2121	2121	2121
2121	2222	2222	2222
2222	2323	2323	2323
2323	2424	2424	2424
2424	2525	2525	2525
2525	2626	2626	2626
2626	2727	2727	2727
2727	2828	2828	2828
2828	2929	2929	2929
2929	3030	3030	3030
3030	3131	3131	3131
3131	3232	3232	3232
3232	3333	3333	3333
3333	3434	3434	3434
3434	3535	3535	3535
3535	3636	3636	3636
3636	3737	3737	3737
3737	3838	3838	3838
3838	3939	3939	3939
3939	4040	4040	4040
4040	4141	4141	4141
4141	4242	4242	4242
4242	4343	4343	4343
4343	4444	4444	4444

The following devices will enable the student to understand more easily the following processes:

Drawing will enable the student to readily memorize the following.

The figure at the end of any string gives the number of frets difference between it and the preceding string. The first and second figures added give the difference between first and third strings. The three figures added give the difference between the first and fourth strings. The second and third figures added give the difference between the second and fourth strings.

Now let us suppose the student is asked to give the name of note found at 21st fret of *fourth string* knowing that *between the first and fourth strings there is a difference of 14 frets*, 14 is subtracted from 21, leaving 7, consequently the 21st *fret of fourth string* gives the same note as 7th *fret of first string*, which as has already been learned is F sharp. If asked to name 17th *fret of third string*, knowing that *between the third and first strings there is a difference of 7 frets*, 7 is subtracted from 17, leaving 10, consequently the 17th *fret of third string gives same note as 10th fret of first string*, which as has already been learned is A. To reverse the process suppose the student in *making a chord* or to *facilitate the execution of a passage*, finds it necessary to make the note found at 2d *fret of first string* (C sharp) on *fourth string*, 14 (the difference in the strings) is added to 2, consequently the 16th fret is the desired location.

For further elaboration see page 5.

All that has been learned can be *firmly fixed in the mind* by occasionally sounding the notes below. Over each note will be found the *name of the different strings upon which it can be made*. Sound each note in its various locations before going to the next.

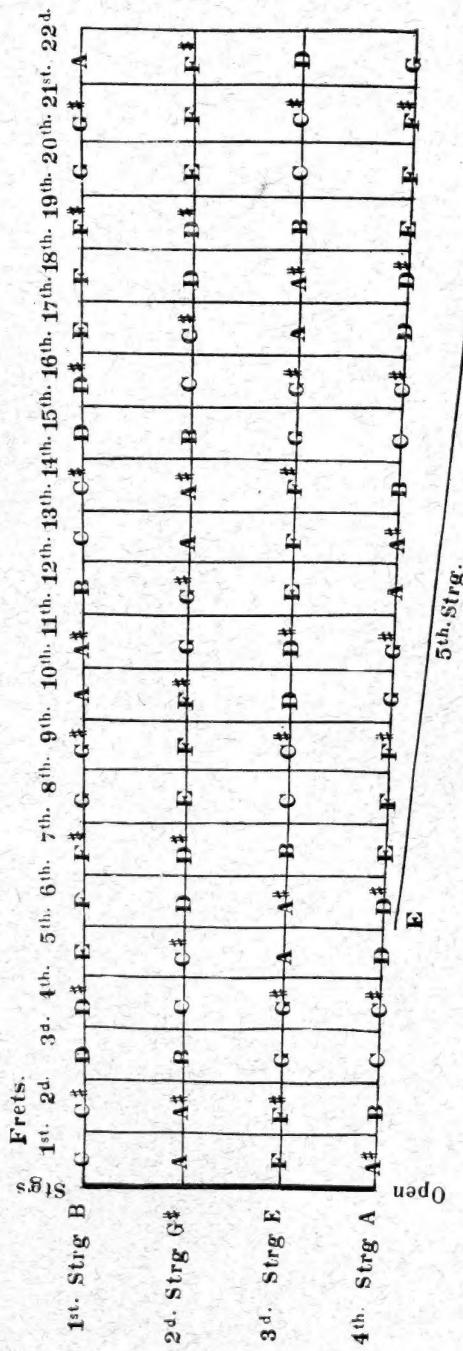
String	Fret	Name
4th	4th	4th
4th	3d	4th
3d	3d	3d
3d	2d	3d
2d	2d	2d
1st	1st	2d
1st	1st	1st
1st	open	1st

To complete the work the student will sound the notes below.

String	Fret	Name
4th	4th	4th
4th	3d	4th
3d	3d	3d
3d	2d	3d
2d	2d	2d
1st	1st	2d
1st	1st	1st
1st	open	1st

DIAGRAM OF THE FINGER-BOARD.

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The Cocoanut Dance; Caprice	Holst
The Brunswick York	Bragdon

PORTRAIT OF ADELINA PATTI.

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